

FAMILY GUY

"Chick Cancer"

Production #5ACX02

Written by

Alec Sulkin & Wellesley Wild

Directed by
Pete Michels

Created by
Seth MacFarlane

Executive Producers

David A. Goodman
Seth MacFarlane
Chris Sheridan

TABLE DRAFT
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“Chick Cancer”

CAST LIST FOR #5ACX02:

PETER GRIFFIN.....SETH MACFARLANE
LOIS GRIFFIN.....ALEX BORSTEIN, (SUB: CHRIS SHERIDAN)
CHRIS GRIFFIN.....SETH GREEN, (SUB: ALEC SULKIN)
MEG GRIFFIN.....MILA KUNIS (SUB: KIM FERTMAN)
STEWIE GRIFFIN.....SETH MACFARLANE
BRIAN GRIFFIN.....SETH MACFARLANE

ATTRACTIVE WOMAN.....TBD, (SUB: BARCLAY DEVEAU)
AUTUMN.....TBD, (SUB: BARCLAY DEVEAU)
CHESTER CHEETAH.....TBD, (SUB: SETH MACFARLANE)
CLEVELAND.....MIKE HENRY
COMEDIAN.....TBD, (SUB: MIKE HENRY)
DRAGO.....TBD, (SUB: JOHN VIENER)
DRIVER BEHIND HIM.....TBD, (SUB: DANNY SMITH)
EARL.....TBD, (SUB: SETH MACFARLANE)
FEMALE VOICE/ANNA.....TBD, (SUB: KIM FERMTAN)
FUAD.....MIKE HENRY
GENERAL.....TBD, (SUB: ALEC SULKIN)
HITLER.....TBD, (SUB: SETH MACFARLANE)
HOWARD HESSEMAN.....TBD, (SUB: MIKE HENRY)
JILLIAN.....DREW BARRYMORE (SUB: BARCLAY DEVEAU)
JOE.....PATRICK WARBURTON, (SUB: JOHN VIENER)
KID.....TBD, (SUB: STEVE CALLAGHAN)
KIDS.....TBD, (SUB: SULKIN/CHERRY/CALLAGHAN)
LUKE SKYWALKER.....TBD, (SUB: ALEC SULKIN)
MAISY.....TBD, (SUB: BARCLAY DEVEAU)
MAN.....TBD, (SUB: SETH MACFARLANE)
MAYOR OF COMEDY.....TBD, (SUB: JOHN VIENER)
MAYOR WEST.....ADAM WEST, (SUB: SETH MACFARLANE)
MIDDLE-AGED MAN.....TBD, (SUB: STEVE CALLAGHAN)
MORT.....JOHNNY BRENNAN, (SUB: SETH MACFARLANE)
MR. MIYAGI.....TBD, (SUB: SETH MACFARLANE)
NARRATOR.....TBD, (SUB: SETH MACFARLANE)
OFFICE WORKER.....TBD, (SUB: ALEC SULKIN)
POSEUR GUY #1.....TBD, (SUB: ALEC SULKIN)
POSEUR GUY #2.....TBD, (SUB: CHRIS SHERIDAN)
PREVIEW VOICE.....TBD, (SUB: JOHN VIENER)
QUAGMIRE.....SETH MACFARLANE
REBEL LEADER.....TBD, (SUB: JOHN VIENER)

REBEL PILOT.....TBD, (SUB: SETH MACFARLANE)
RICHARD GERE.....TBD, (SUB: JOHN VIENER)
ROOMMATE #1.....TBD, (SUB: KIM FERTMAN)
SANDRAH OH.....TBD, (SUB: BARCLAY DEVEAU)
STRIPPER.....TBD, (SUB: BARCLAY DEVEAU)
TV ANNOUNCER.....TBD, (SUB: JOHN VIENER)
TYLER.....TBD, (SUB: ALEC SULKIN)
UMA THURMAN.....TBD, (SUB: BARCLAY DEVEAU)
WAITER.....TBD, (SUB: CHRIS SHERIDAN)
WILLIEM DAFOE.....TBD, (SUB: JOHN VIENER)

COLD OPEN

EXT./ESTAB. GRIFFINS' HOUSE - EVENING

INT. GRIFFINS' LIVING ROOM - SAME

THE FAMILY sits on the couch, watching TV.

TV ANNOUNCER (V.O.)

We now return to "My Name is Earl".

ANGLE ON the TV screen.

EXT. SUBURBAN NEIGHBORHOOD - DAY (ON TV)

EARL stands on the doorstep of a house and **rings** the bell. A MIDDLE-AGED MAN answers.

EARL

Hi, my name is Earl Hickey and seven years ago I raped and murdered your daughter.

MIDDLE-AGED MAN

What?! That was you?!

EARL

Yep. Even got one of her fingers to prove it.

He tosses the man a bloody finger.

EARL

Anyway, I'm here to make amends for what I done, so I figured I could mow your lawn, or maybe we could just pal around for a few hours and call it even. Whaddya say?

INT. GRIFFINS' LIVING ROOM - EVENING (BACK TO SCENE)

CHRIS

Ha! Ha! His hair is messy. That
means he's out of sorts.

END OF COLD OPEN

ACT ONE

INT. GRIFFINS' LIVING ROOM - DAY

ANGLE ON the TV screen. Over the following we hear the **sound of a heart slowly beating**. Each beat is accompanied by an appropriate image.

EXT. BUSY STREET - DAY (ON SCREEN)

A MAN sits in traffic.

PREVIEW VOICE (V.O.)

From director Michael Bay: a man
pushed to the edge.

DRIVER BEHIND HIM

(HORN HONK) Come on! Move it!

PREVIEW VOICE (V.O.)

At the end of his rope.

INT. OFFICE - DAY (ON SCREEN)

The Man sits at his desk. He reaches for a stapler and accidentally knocks over a cup of coffee, causing a small **spill**. He throws his hands up.

MAN

(FRUSTRATED) Ahh!

PREVIEW VOICE (V.O.)

How much can one man take before he
decides to...

INT. APARTMENT - DAY (ON SCREEN)

The Man stands in front of a mirror. He keeps licking his hand and trying to smooth out a curl of hair that sticks out from his temple. It keeps popping back up.

CLOSE ON his eyes as they narrow and start to shake.

PREVIEW VOICE (V.O.)

"Kill Everything."

PULL OUT from his eyes. He's now standing in the street with a machine gun in each hand and bandoliers across his chest. He's **spraying bullets** at everything alive. We see a series of quick cuts:

EXT. ANOTHER PART OF THE CITY - DAY (ON SCREEN)

He **sprays bullets** into a row of store windows, killing everything (SHOPPERS, a barber shop, a pet store, etc.).

INT. A LIVING ROOM - DAY (ON SCREEN)

A FAMILY of six watches TV. The Man bursts in and **sprays bullets**, killing them all.

EXT. ANOTHER PART OF THE CITY - DAY (ON SCREEN)

FIREMEN are spraying hoses at a burning building. The Man **sprays bullets** at the building, killing all the firemen. Somebody jumps from an upper floor, falling while on fire. The Man **machine guns** him in mid air.

EXT. GAS STATION - DAY (ON SCREEN)

The Man **sprays bullets** at the customers, gas pumps, and a tanker truck, killing and **exploding** them all.

EXT. ALASKA - DAY (ON SCREEN)

The Man **sprays bullets** at ESKIMOS and their igloos, killing them all.

EXT. UNDERWATER - DAY (ON SCREEN)

The Man wears an underwater mask and snorkel as he **sprays bullets** underwater, killing all sorts of fish.

INT. PENTAGON WAR ROOM - DAY (ON SCREEN)

A GENERAL briefs his SUBORDINATES.

GENERAL

Men, I'm not gonna sugar-coat this.

Looks like we got an everything killer
out there.

The Man bursts in and **sprays bullets** everywhere, killing everything.

PREVIEW VOICE (V.O.)

"Kill Everything." When killing one
or two things isn't enough.

ANGLE BACK ON Peter on the couch.

PETER

Oh man, I am so psyched to see "Kill Everything." There's gonna be more blood than when Meg came out of you one leg first.

LOIS

Well, not tonight. We're going to see "Autumn's Piano."

PETER

Lois, I've never seen a chick flick and I'm not gonna start now.

LOIS

Peter, you owe me big after the way you embarrassed me in front of Sandra Oh.

INT. CAFE - DAY (FLASHBACK)

SANDRA OH sits at a table when Peter and Lois walk up.

LOIS

Oh, my god, Sandra Oh. We loved you in "Sideways."

SANDRA OH

Thank you.

PETER

(LOUD AND GESTURING BROADLY, AS IF TALKING TO A RETARDED FOREIGNER) We see you in many movies. I think about you while having sex with my wife. I thank you with one dollar.

(MORE)

PETER (CONT'D)

(HANDS HER A DOLLAR, THEN TO LOIS)

That's a lot of money to them.

INT. GRIFFINS' LIVING ROOM - EVENING (BACK TO SCENE)

PETER

Alright, fine. I'll go.

STEWIE

(TO PETER) Aw, man, you're more
whipped than the first African
American comedian.

EXT. SLAVE QUARTERS - NIGHT (CUTAWAY)

An African American slave COMEDIAN dressed in tatters stands on a makeshift stage made of crappy planks. An audience of SLAVES looks on.

COMEDIAN

You know how white people be whippin'
you? White people be whippin' you
like this.

The comedian imitates the White Slave Owner's stiff, uptight way of whipping.

COMEDIAN (CONT'D)

(WHITE GUY VOICE) Excuse me, sir.
I'd like to whip you now, if that's
convenient with your schedule.

The "audience" goes **crazy**.

EXT./ESTAB. QUAHOG MOVIE THEATER - EVENING

INT. MOVIE THEATER - CONTINUOUS

Peter and Lois sit in their seats.

PETER

Lois, I'm just warning you, if this movie turns me gay, I'm gonna start bringing gay guys home. And I don't mean the classy maybe-they-are, maybe-they're-not gay guys, I mean those big, oh my god, here they come, floatin' around, making noise gay guys, not the fix-up-your-house gay guys.

LOIS

Peter, shhhhh, it's starting.

ANGLE ON the movie screen. We see the title card "Autumn's Piano" surrounded by drifting colored foliage. We hear a mournful **piano sound track**.

INT. DORM HALLWAY - DAY (ON SCREEN)

A GIRL in her late teens is greeted by three other GIRLS.

ROOMMATE #1

You must be Autumn Daniels, welcome to Barncliffe school for girls. We're your roommates: I'm Sassy, that's Pouty, and this is Suicidy.

We see POUTY pouting, and SUICIDY looking pale, holding her knees while rocking back and forth in the corner.

INT. MOVIE THEATER - CONTINUOUS

ANGLE ON Peter whispering to Lois.

PETER

I got a bad feeling about Suicidy.

DISSOLVE TO:

INT. MOVIE THEATER - LATER

ANGLE ON Peter, who is bopping along to "**Ain't No Mountain High Enough**" by Marvin Gaye and Tammy Terrel.

PETER

Hehehehehe, yeah! You can tell all
the girls care about each other,
because they have so much fun cleaning
the dishes.

DISSOLVE TO:

INT. MOVIE THEATER - LATER

Peter is sitting, holding his knees up to his chest.

AUTUMN (V.O.)

I have to leave, and I'm taking my
piano with me.

Peter begins to **sob** hysterically. We hear the **sad piano theme** in the background.

PETER

Noooo! Why?! Why?! She chose the
piano over her insulin! (TO SCREEN)
You could've had both!

We hear a **music swell finale** in the background. He stands up with fierce emotion and **claps**, still **sobbing**.

LOIS

See? That wasn't so bad.

PETER

(STILL EMOTIONAL) Ya know, Lois, this
movie has helped me understand a lot
of things. Like that foreign guy at
work who helped me understand sarcasm.

INT. BREWERY - DAY (CUTAWAY)

Peter and a foreign guy, FUAD, stand around as an OFFICE WORKER comes inside, shaking an umbrella and covered in rain.

OFFICE WORKER

(SARCASTIC) Nice day we're having.

FUAD

Oh ho ho!! (POINTING AT GUY) Yes!

PETER

What?

FUAD

(LAUGHING) He say 'nice day,' but he covered with rain.

PETER

So?

FUAD

So, he say this when your brain know is not really nice day!

PETER

Oh yeah.

FUAD

Yes! He say the opposite. Is funny!

PETER

(FINALLY GETTING IT) Ohhhhh, yeah, I get it! "Nice day!"

FUAD

Oh ho ho! (POINTING AT PETER) Now you funny too!

EXT./ESTAB. "BIG N' BOOKY" BOOKSTORE - DAY

INT. BOOKSTORE - SAME

BRIAN, JILLIAN and STEWIE make their way to the back of the bookstore.

BRIAN

Okay Stewie, you hang out here in the kids' section. Jillian and I are gonna go browse.

JILLIAN

We're going book-tasting!

STEWIE

Brian, I hope for your sake she's got a solid gold vagina with a little Buddha sitting in the center--

BRIAN

Shut up.

STEWIE

Maybe you could melt it down and sell it to a jeweler--

BRIAN

Shut up.

We hear a female voice from O.S.

FEMALE VOICE (O.S.)

Okay kids, gather round, it's story time.

Stewie turns and sees...

ANGLE ON ANNA, a tall, pleasant looking woman holding a children's book and surrounded by KIDS.

FEMALE VOICE/ANNA

Who wants to hear, (SLOWLY) "The
Gorilla Who Couldn't Read, But Was
Good At Other Stuff."

KIDS

I do! I do!

STEWIE

(ENTRANCED) Who is that?

JILLIAN

Oh, that's my friend, Anna. Hi, Anna!

ANNA

Hi, Jillian! Anyway, back to the
story. (THEN, READING) "No, I can't
read, said Gordon the Gorilla. But I
can probably tell you what's wrong
with that riding mower."

STEWIE

(TO JILLIAN) You... know her?

JILLIAN

Yeah, she's my best friend. She's
coming out with us tomorrow night.

STEWIE

Really? Let's make it a foursome.

BRIAN

Yeah, right. You're a little young
for her, don't you think?

STEWIE

Shut up! I am so sick of hearing
that.

(MORE)

STEWIE (CONT'D)

Do you have any idea how much tail I
lose because of this "baby" thing?
Besides, it couldn't be any worse than
Ashton and Demi.

EXT. CEMETERY - DAY (CUTAWAY)

ANGLE ON a tombstone that reads, "Demi Moore." An INFANT ASHTON KUTCHER with a sideways baseball cap vigorously makes out with, and dry humps the grass over the grave.

EXT./ESTAB. GRIFFINS' HOUSE - MORNING

INT. GRIFFINS' LIVING ROOM - SAME

Peter is watching the TV under a New Englandy quilt, surrounded by balled-up tissues and DVD cases.

PETER

(TO SCREEN) Oh Smilla, your sense of
snow is equalled only by your sense of
love.

LOIS

Peter, have you been up all night
watching chick movies?

PETER

Lois, these movies made me realize
that women can be everything from
aggressively plucky to assertively
spunky. I mean, look at Sandra
Bullock. She's got no chest, a piggy-
face, and you know she has a tiny
penis, but she doesn't let it get her
down.

LOIS

(BEAT) Well, she should.

PETER

Lois, I've decided. I'm making my own chick flick, and you're going to be the star!

LOIS

What? You don't know anything about making movies.

PETER

Are you kidding? I have plenty of experience in the film industry. I was the original "Pretty Woman."

INT. BEVERLY WILSHIRE HOTEL - DAY (FLASHBACK)

RICHARD GERE, wearing a tux, beholds Peter, in a red evening gown with long gloves.

RICHARD GERE

You look beautiful. But there's something missing.

He produces a jewelry box and opens it up for Peter to see. Peter's eyes widen, and he tentatively reaches for it when Richard Gere playfully **snaps** it shut.

PETER

(GIGGLES OVER-ENTHUSIASTICALLY)

INT. GRIFFINS' BATHROOM - EVENING

Brian, with a towel around his waist, brushes his hair in front of the mirror.

BRIAN

I SAW LON CHANEY JR OUT WALKING WITH
THE QUEEN / HIS HAIR WAS PERFECT /
AHHH-OOOOO.

Stewie enters.

STEWIE

So, big date tonight?

He begins picking up Brian's hair as it falls to the ground.

BRIAN

What are you doing?

STEWIE

(HAIR IN HAND) Just helpin' you get
beautiful, man.

Stewie finishes collecting the hair and carefully places it
in a Ziploc bag and exits.

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. GRIFFINS' LIVING ROOM - CONTINUOUS

The doorbell **rings**. Brian answers the door to greet Jillian
and Anna.

BRIAN

Hey, there.

JILLIAN

Hi, Brian. You remember Anna.

PAN OVER TO Stewie standing in the stairwell, naked except
for a diaper. He has a tuft of white hair poking out from
the top of the diaper.

STEWIE

Hey, girls.

JILLIAN

Hi, Stewie.

BRIAN

What the hell are you doing?

Stewie hooks his thumbs into the waistline of his diaper,
exposing more of his dog-hair merkin.

STEWIE

Not much, really. Just me and my
pubes, (PULLING DOWN FURTHER)
haaaaaangin' out.

Brian winces at the sight of more merkin.

BRIAN

Oh, dear god.

STEWIE

Who's your friend?

ANNA

Hi, I'm Anna.

STEWIE

Oh, yeah, we met at story time.

Stewie shakes hands with Anna and then "casually" stretches
his arms over his head, exposing white tufts of armpit hair.

STEWIE

(MID-STRETCH VOICE) How goes it?

BRIAN

Wow. Okay. Well, we gotta get going.

JILLIAN

Bye, Stewie.

ANNA

Nice to meet you.

STEWIE

Okay, have fun. Probably just gonna
stay here and, uh, keep on developing.

A pair of fuzzy dice fall out of his diaper.

STEWIE

Uhp. Look at that. Balls are getting so damn big, can't keep 'em locked up anymore.

BRIAN

(TO GIRLS) Can you girls gimme a minute?

The girls exit the front door.

STEWIE

You ever just let your balls hang out, B-Ri?

Brian just stares at him.

STEWIE

You ever do that, B-Roney?

Brian just stares.

STEWIE

Parsley, sage, rosemary and Bri?

BRIAN

Gimme my hair back.

Brian angrily **rips** the patches of hair off of Stewie's armpits.

STEWIE

Ow! What the hell, man!

BRIAN

Stewie, I know what you're trying to do, and it's not going to work. You're one. Anna's 31. She needs a man, not a baby.

STEWIE

Well, I'm tired of being a baby.
Eating mush, pooping myself, sitting
through episodes of "Maisy. "

EXT. BRIGHTLY ANIMATED BACKGROUND - DAY (CUTAWAY)

MAISY THE MOUSE comes out of her house.

NARRATOR (V.O.)

Here comes Maisy. Hello, Maisy.

Maisy walks over to her garden.

NARRATOR (V.O.) (CONT'D)

Today, Maisy's going to do some
gardening.

Maisy picks a tomato from the garden.

NARRATOR (V.O.)

Is that a tomato, Maisy? It is. You
just picked a tomato. It's a big red
tomato.

Maisy turns to the camera, annoyed.

MAISY

Look, I see it. I see it, alright. I
don't need everything spelled out for
me.

NARRATOR (V.O.)

That tomato's from your garden, Maisy.

MAISY

Look, is it possible to just have one
afternoon without the constant
commentary on every single thing I do?

(MORE)

MAISY (CONT'D)

"Maisy's getting up, Maisy's eating breakfast." Well, you know what Maisy's doing tonight? Maisy's gonna go pick up a drifter at a roadhouse. Maisy's gonna walk in and Maisy's gonna say to the dirtiest looking guy there, "hey, I'm open for suggestions."

A long pause.

NARRATOR (V.O.)

I'm uncomfortable.

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. GRIFFINS' BATHROOM - EVENING

Peter sits in a bubble bath surrounded by candles. Peter has set up a precarious "desk" over the bath, with a monitor, hard drive, keyboard etc... over his waist. Wires run in and out of the tub. We hear **New Age music** in the background. Peter speaks aloud as he types his Chick Flick.

PETER

Okay, uh, (TYPING) Vageena Hertz walks down the street and sees her fat, female, friend. "Hi, I'm Vageena." "Hi, I'm your fat female friend, remember me from before?" (STOPS TYPING, PLEASED) Yeah, lotta good characters here.

WIDEN TO REVEAL Brian has been listening at the door.

BRIAN

Well, at least he's not one of those people who needs to write publicly in a Starbucks.

INT. COFFEE SHOP - DAY (CUTAWAY)

TWO POSEUR GUYS sit in a Starbucks-like coffee house typing on their laptops.

POSEUR GUY #1

Hey, gettin' some writing done there,
buddy?

POSEUR GUY #2

Yeah, setting up in public so everyone
can watch me type my big screenplay.

POSEUR GUY #2

Me too. All real writers need to be
seen writing, otherwise what's the
point, right?

POSEUR GUY #1

You should totally write that down.

POSEUR GUY #2

Okay, will you watch me?

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. STEWIE'S ROOM - CONTINUOUS

Stewie is talking to Rupert.

STEWIE

Well, Rupert, you heard Brian, I'm
just a baby, and Anna needs a man. I
suppose there's nothing I can do about
it. Except this!

Stewie opens his closet door with a **dramatic sting**, revealing a giant robot suit. Stewie scrambles up the back of the robot suit and climbs on top. (It should look like Stewie's head on an adult body.) He puts on a pair of glasses.

STEWIE (CONT'D)

I give you, Steven Griffith. Man.

Hey, which way to the liquor party?

You can tell me, I'm a grown up.

In an attempt at a "cool" adult gesture, we see the Stewie Robot awkwardly **clap** his hands together and then "cooly" point them like pistols at Rupert. Suddenly, the Stewie Robot loses it's balance and falls with a **loud squeak and crash** out of frame.

STEWIE (O.S.)

Ahhh! I crushed my squeaky penguin!

We hear another **squeak**.

STEWIE (O.S.)

Oh no, it's okay.

END ACT ONE

ACT TWO

EXT. DOWNTOWN QUOHAG - DAY

Stewie "walks" down the street in a herky-jerky fashion wearing his robot suit. He passes MAYOR WEST who addresses Robot Stewie.

MAYOR WEST

Hello, fellow adult citizen. I too am
an adult.

STEWIE

(TO HIMSELF) Dear god, it's working!
It's working!

Robot Stewie stops in front of the bookstore entrance.

STEWIE (CONT'D)

Now, to woo the woman of my dreams.

Stewie swings his robot arm awkwardly to open the door of the bookstore.

INT. BOOKSTORE - MOMENTS LATER

Robot Stewie strides up to Anna, who is behind the counter.

STEWIE

Good day, my name is Steven Griffith.
I'm here to call on you as a potential
suitor, and I'd like to declare my
intentions to your father. Would you
be so kind as to give him my calling
card?

Stewie hands her a calling card, and holds out flowers.

ANNA

I'm sorry, I don't date... people.

Anna walks away.

STEWIE

God, no one's been humiliated this badly since the rebellion planned the attack on the Death Star.

EXT./ESTAB. REBEL BASE - DAY (CUTAWAY)

INT. REBEL BASE - CONTINUOUS

The REBEL LEADER presents the battle plan to Luke and the REBEL PILOTS.

REBEL LEADER

The exhaust shaft is only two meters wide, so you'll have to use proton torpedos.

REBEL PILOT

That's impossible! Even for a computer.

LUKE SKYWALKER

It's not impossible. I used to bullseye wamprats in my T-16 back home. They're not much bigger than two meters.

A short beat.

REBEL PILOT

(GETTING UP, INDICATING) Hey, can I talk to you privately for a second?

Luke follows him over to the side.

REBEL PILOT

That ah, that was unnecessary.

LUKE SKYWALKER

What's the problem?

REBEL PILOT

You just kind of called me out in
front of everybody back there.

LUKE SKYWALKER

I was just making a point.

REBEL PILOT

Yeah, but you could have like taken me
aside or mentioned it after the
meeting, instead of--

LUKE SKYWALKER

This is supposed to be an exchange of
ideas.

REBEL PILOT

Yeah, but you just like sandbagged me
in front of everyone we know.

LUKE SKYWALKER

Oh, I sandbagged you?

REBEL PILOT

You sandbagged me.

LUKE SKYWALKER

I sandbagged you. Here I am trying to
help--

REBEL PILOT

Well, you know, I don't care for your
kind of help. Have a great assault.
Jerk.

The Rebel Pilot walks off. Luke puts his hands out to the
side in a "what the hell?" gesture as we **hear** the "Curb Your
Enthusiasm" theme.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

Stewie sits on the floor plucking petals from the flowers Anna refused. Quagmire sits on the couch, reading a script.

STEWIE

I don't understand. I did everything right: I was logical, non-threatening, my posture was exquisite. What did I do wrong, Mr. Miyagi?

WIDEN TO REVEAL MR. MIYAGI next to him.

MR. MIYAGI

You must first catch... to catch butterfly, you must... he who catches patience... Ah, I'm out of Japanese crap.

ANGLE ON the opposite wall. There are chairs lined up against the wall outside the kitchen. Above the chairs, a sign is taped to the wall that reads "Auditions for "A Cervix for Abigail." A Peter Griffin Production." QUAGMIRE sits in one chair, JOE sits in another. BONNIE sits in a third. Peter, holding a clipboard and wearing a headset, ushers CLEVELAND out of the kitchen.

PETER

Thanks, Cleveland. You are definitely on the short list to play Chester Macintosh, Abigail's gay, boob surgeon friend who so wants to see her married to a man who doesn't slap her boobs around.

CLEVELAND

Thanks. I think I did well, but hope
can be a dangerous mistress for an
actor.

Peter disappears back into the kitchen. Lois enters.

LOIS

Glenn, I have a favor to ask. Ever
since "Autumn's Piano" came out,
everyone wants piano lessons and I'm
swamped. Would you mind watching
Stewie for a few hours till Meg gets
home?

QUAGMIRE

Uh, gee Lois, I don't know if now is
such a great time...

CLEVELAND

I can look after him.

LOIS

(OVERLY POLITE) Oh, Cleveland, I
couldn't burden you with that.

CLEVELAND

It's no burden. I love children, and
I have a Ph.D. in Child Behavioral
Science from Emory University.

LOIS

Oh, no, Cleveland, I couldn't
inconvenience you like that.

CLEVELAND

No inconvenience at all. As a matter
of fact, it couldn't be better timing.
I'm hosting a three day Shakespeare
For Babies seminar starting today.

LOIS

(ASSERTIVE) Cleveland, are you hearing
me? NO! So, what do you say, Glenn?
Can you help me out?

QUAGMIRE

I guess so.

STEWIE

No way. That guy is sticky.

Peter enters from the kitchen.

PETER

(READING FROM CLIPBOARD) Uh, Glenn...
Quogmeer? Quagmoor?

QUAGMIRE

(CORRECTING) Quagmire. Here. Does
this part require any nudity?

PETER

Yes, but it's what I like to call
tasteful anal.

EXT. PLAYGROUND - DAY

Quagmire walks toward a merry-go-round with Stewie. He puts
Stewie on the merry-go-round. There's another KID on it
already.

QUAGMIRE

Hey, Stewie, wanna go on the merry-go-
round?

STEWIE

Good, perfect. I'm sure no hobos
sleep on this. You know, the city
ought to do something about the
homeless situ-- (QUAGMIRE STARTS IT
SPINNING) Ooh-hoo-hoo-hoo! Look at
me! I'm a black person's hubcaps!

Quagmire notices an ATTRACTIVE WOMAN walking by. She stops
to put on lipstick.

QUAGMIRE

Hey there. You're ugly, but I'd do
you anyway.

ATTRACTIVE WOMAN

Aw, let's go for a walk.

STEWIE

What? Why would you go for a walk
with him, he just insulted you?

Quagmire gives the merry-go-round a really hard spin, and
then walks O.S. with the Attractive Woman. The merry-go-
round starts going ridiculously fast.

STEWIE/KID

Aaaahh!

CLOSE UP shots on both Stewie and the other kid as their
faces and hair ripple from the G-force.

EXT. PLAYGROUND - SHORTLY AFTER

Stewie and the other Kid walk through the playground, their
faces and hair still contorted by the G-force. Stewie turns
to the other Kid.

STEWIE

(THROUGH FROZEN OPEN MOUTH) You want
some coffee?

KID

(THROUGH FROZEN OPEN MOUTH) That's a
good idea.

INT. STRIP CLUB - NIGHT

We hear **Generic Strip Club Music**, as Quagmire watches a STRIPPER dance. Stewie looks miserable. Quagmire **slaps** the stripper on the ass.

QUAGMIRE

Hey, honey. I'll have sex with you if
you promise not to talk to me about
your hopes and dreams.

STRIPPER

(SEXY) You're cute. Meet me after my
shift.

STEWIE

What the...? How the hell can she
respond so positively to such a
negative comment, she-- Wait a
minute. That's it! It's so simple!
Women respond when you treat them like
crap! (MENACING) Well, Anna, prepare
to meet a much more dangerous Steven
Griffith.

Quagmire pulls out his wallet, but discovers he's tapped out.

QUAGMIRE

Oh, no, I'm out of singles!

He looks around, grabs Stewie, and shoves him into the
stripper's G-string.

STEWIE

Aah! What are you doing?!

The stripper goes along with it, and keeps dancing with a disgusted Stewie dangling and struggling in her G-string.

STEWIE

Oh god, it's Cooties Patient Zero.

STEWIE'S POV: The Stripper gyrates, thrusting her pelvis in and out of Quagmire's face (all we see is Quagmire from Stewie's POV). The **music** is so loud that Stewie can only hear Quagmire when he's close to his face:

QUAGMIRE

You're so hot -- I wanna take my --
All right! -- Pull the beads out --
didn't care for the final episode
because Ted kept his job and everyone
else got fired.

INT. BOOKSTORE - DAY

We see Anna laying books on the ground in preparation for story time. Stewie, back in the robot suit and glasses, enters.

STEWIE

(COOL) Hey. Whatcha doin?

ANNA

Um, I'm just getting ready for--

STEWIE

(INTERRUPTING) Yeah, I don't care anymore. So, listen, how 'bout you write down your digits, and maybe I give you a call some night if I'm out of options.

ANNA

Okay.

Anna writes down her number and hands it to Stewie. Stewie looks at it for a beat.

STEWIE

(LOOKING UP AT ANNA) All right, we're done. I read these books. They're stupid.

Stewie **knocks** all the books on the shelf on the floor. As he's walking away:

STEWIE

My god, I'm cooler than Chester Cheetah.

INT. SHITTY APARTMENT - NIGHT (CUTAWAY)

CHESTER CHEETAH, in a tank top, boxers and shades, sits on a moth-eaten couch with a coffee table. Rush's "**Tom Sawyer**" plays in the background. He empties a bag of Cheetos onto a mirror which sits on the coffee table and chops them up into powder with a razor blade. He **snorts** the powder and **reacts intensely**, standing up and shaking his fists.

CHESTER CHEETAH

God, there is no fucking drummer better than Neil Peart!

He **punches** through the glass coffee table with his fist. He looks in shock at the many shards in his bleeding hand, then looks at the camera.

CHESTER CHEETAH (CONT'D)

It ain't easy bein' cheesy.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - DAY

Peter has built a hospital set in the middle of the living room. There are lights and reflectors surrounding it. Peter addresses his cast: Lois, Meg, Bonnie, Joe, Cleveland, MORT and MURIEL. Lois is dressed as a patient, Joe is dressed as a doctor.

PETER

Okay, everyone, welcome to the first day of shooting for "A Cervix For Abigail." You may ask, why am I making a chick movie? What do I have to offer the chick movie community? You ask a lotta questions, don't ya? Lotta questions for an albino.

In the back of the room, an ALBINO sitting in a chair slowly gets up and edges his way towards the door as we hear a tense **musical cue**.

PETER

Stop him!

The albino races out.

PETER

Anybody else got any questions? (OFF NO RESPONSES) Good. Alright, let's make a movie.

INT. GRIFFINS' LIVING ROOM - MOMENTS LATER

Lois lies in the hospital bed.

PETER

Okay Lois, this is the scene where our heroine, Vageena Hertz, is told by Dr. McNugget here that she has uncurable chick cancer. So, let's lose the wheelchair and shoot this thing.

JOE

Peter, I can't lose the wheelchair. I need it to move.

PETER

Okay, yeah, but your character can walk.

JOE

Peter, I'm handicapped. I can't walk.

PETER

You know what, I gotta be honest. You were not my first choice, but I went out on a limb for you anyway, because I thought you had fire, passion, self-respect, a single shred of personal dignity...

JOE

I CAN DO IT!

PETER

Okay Chris, roll, roll.

Joe propels himself out of his wheel chair and collapses onto the floor with a **barbaric scream**.

PETER

(TO CHRIS) Tell me you got that.

EXT./ESTAB. FANCY RESTAURANT - NIGHT

INT. FANCY RESTAURANT - NIGHT

Brian, Jillian and Anna sit at a table.

BRIAN

So, Anna, I'm really excited to meet your new boyfriend.

Stewie (in robot suit) comes around the corner and approaches their table.

STEWIE

Lame ass, party of three? Not anymore. Now it's a kick ass party of four.

BRIAN

Oh, my god.

Stewie roughly shoves Anna further into the booth as he sits down.

STEWIE

Move over, Miss Awful. (THEN) Hey, look, it's the same sweater from our first date.

ANNA

Brian, Jillian, this is Steven.

STEWIE

(KISSING JILLIAN'S HAND) It's a pleasure, sweetheart. Wow, you're a hot one, what are you doing with this clown?

A WAITER approaches the table.

WAITER

(TO ANNA) Hi, there. Have you all decided?

ANNA

Yeah, I'll have...

STEWIE

(TO WAITER) She's fine. She had dinner last night.

(MORE)

STEWIE (CONT'D)

Baby you know where that stuff goes,
straight to Fatass town, (ASIDE, TO
WAITER) and it's already pretty
densely populated. (LOOKING AT MENU)
Mmmm, lotta good choices here...

Anna runs from the table **crying**. Jillian gets up and follows her.

BRIAN

What the hell are you doing? God,
look at yourself. This is more
disturbing than when Peter had that
job keeping Uma Thurman's eyes from
drifting apart in "Pulp Fiction."

INT. RESTAURANT - DAY (FLASHBACK)

UMA THURMAN sits across from JOHN TRAVOLTA in a fifties-type diner. During the following speech, Uma Thurman's eyes slowly drift wider apart.

UMA THURMAN

No, you can't promise something like
that. I have no idea what you're
going to ask me. So you can go ahead
and ask me what you're going to ask
me, and my natural response would be
to get offended. Then through no
fault of my own I would have broken my
promise.

PETER (O.S.)

Hang on!

Peter runs in, pushes Uma's eyes back together, then runs off.

PETER (O.S.)

Okay!

Uma resumes.

UMA THURMAN

A husband being protective of his wife
is one thing. A husband almost
killing another man for touching his
wife's feet is something else.

Over the preceding speech, her eyes drift apart again.

INT. FANCY RESTAURANT - NIGHT (BACK TO SCENE)

BRIAN

What are you trying to accomplish with
this?

STEWIE

I'm being a man.

BRIAN

Then why are you treating Anna like
that?

STEWIE

That's how I got her.

BRIAN

Yeah, but now that you have her, you
have to be sensitive and vulnerable if
you want to keep her.

STEWIE

Really?

BRIAN

Yup.

STEWIE

(REALIZING) Ohhhhhh, so women aren't just idiots, they're totally insane.

BRIAN

Yup.

STEWIE

Ohhhhhh, so that's why they make less money.

BRIAN

Yup.

STEWIE

Ohhhhhh, and that's why there are no female Presidents.

BRIAN

Yup.

STEWIE

Ohhhhhh, Sex and the City.

BRIAN

Yup.

EXT. RESTAURANT - MOMENTS LATER

Stewie stands next to Anna, as she attempts to hail a cab.

STEWIE

Where are you going?

ANNA

(CRYING) I'm getting a cab. I've never been treated like that in my whole life. I never want to see you again, Steven.

STEWIE

Wait, Anna. That wasn't the real
Steven Griffith back there. (DRAMATIC)
That was his father. The man who made
me do push-ups at my mom's funeral.

(STARTING TO GET FAKE EMOTIONAL)

"Steven! You're a Griffith. You've
got to be the best!" Help me, Anna.

Help me make the nightmares stop.

Anna immediately hugs Stewie. While the robot arms hug Anna,
Stewie stands up and thrusts his hips victoriously.

INT. ANNA'S BEDROOM - LATER

We see Anna and Stewie in the robot suit lying in bed, facing
each other.

ANNA

Oh, Steven. Make love to me right
now.

STEWIE

Uhhh, okay.

Anna embraces him. Her eyes close. Stewie ducks down into
the suit.

INT. ROBOT SUIT - CONTINUOUS

Stewie looks at a computer screen and frantically types on
the keyboard.

STEWIE

Load sex program.

Stewie presses the enter key. We hear the **quack sound**.
Frustrated, he presses it a few more times and we **hear the
sound repeatedly**. We see the animated paper clip "help" icon
appear on his screen. A speech bubble appears above its head
that reads "Looks like you're trying to get laid. Would you
like me to help?"

STEWIE

Go away, you paperclip! No one likes
you! Looks like I'm gonna have to do
this manually.

Stewie grabs two levers and starts manipulating them as he
brings his head back up past the neck of the suit.

INT. ANNA'S BEDROOM - CONTINUOUS

As Stewie frantically pulls the levers, the robot suit jerks
crazily.

ANNA

Oh, yeah, Steven! Right there!

STEWIE

(FLUSTERED) Right where?! I mean...
Oh, yes. You are having sex with me
so good.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. LIVING ROOM - SAME TIME

A movie set of an office has been set up. Lois has a cute
kitten in her lap.

PETER

Okay, this is the scene where Vageena
talks to the evil health insurance
guys: Hitler, black Hitler, and Ivan
Drago.

ANGLE TO REVEAL panel (opposite Lois) made up of Mort as
Hitler, Cleveland as Black Hitler, and DOLPH LUNGREN as Ivan
Drago, in his boxing attire from "Rocky IV."

PETER (O.S.)

And... action!

MORT

If you read the fine print, Vageena,
you'd know that our health insurance
doesn't cover women with kittens.
Especially cute kittens.

LOIS

I'm a woman. And I'm gonna stand up
and yell in front of you, because
that's what women do.

MORT

Well, let's put it to a vote. I say
no insurance.

CLEVELAND

I also say no insurance.

DRAGO

(CLOSE UP) If she dies. (WAY TOO CLOSE
UP) She dies.

PETER

Okay, cut! Can we try that again?
Mort, that was way too Jewish.
Whaddya think Hitler would say if he
could see this?

INT. HITLER'S OFFICE - DAY (CUTAWAY)

HITLER sits at his desk.

HITLER

Oh, I can talk now? You gonna let me
defend myself for once? Okay, well,
you know how everyone always talks
about all the Jews I killed?

(MORE)

HITLER (CONT'D)

Well, what about all the Jews I didn't
kill? Huh? You're welcome. Now
what?! Your move, History.

EXT./ESTAB. ANNA'S APARTMENT BUILDING - NIGHT

INT. ANNA'S BEDROOM - SAME TIME

Anna and Stewie lie in bed. Anna lies on Stewie's chest as Stewie stares wide-eyed at the ceiling.

ANNA

So, Steve, now that we've gotten so
close, and I know I can trust you,
there's something I want to show you.

INT. ANNA'S HALLWAY - CONTINUOUS

Anna leads Stewie to a doorway marked "Tyler" in colorful letters and opens it. We see some toys scattered around on the floor.

STEWIE

Big deal, I got most of these toys at
my house, too.

ANNA

No, silly, over there.

ANGLE ON Anna's 5-year-old son, TYLER, sleeping.

ANNA (V.O.) (CONT'D)

That's my son, Tyler.

QUICK ZOOM on Stewie's startled face. He looks cross eyed into the camera.

STEWIE

(SITCOM STYLE) Check, please.

We hear a **BOING!** sound effect followed by **canned audience laughter**. The screen slides O.S. to the right with a **slide whistle noise**.

INT. STANDARD 80'S SITCOM SET - CONTINUOUS

A man in a tuxedo and top hat, THE MAYOR OF COMEDY, stands on the empty set of a standard sitcom home.

MAYOR OF COMEDY

(OVER ENTHUSIASTIC) Ha! Ha! Ha! Who can forget that one? Hi, I'm the Mayor of Comedy here to tell you about a new CD offer: Sitcom Punch lines of the 80's. Including such gems as:

Over the following, a quick scroll rolls down from the top of the screen containing the following phrases.

MAYOR OF COMEDY (CONT'D)

"I think it's time for plan B",
"Smooth move, Ex Lax", and "That went well". Also, "Ya think so?", plus
"open mouth, insert foot", and "wait, if you're here, then that means... oh boy."

More **canned audience laughter and applause.**

MAYOR OF COMEDY (CONT'D)

Order now and receive "Sounds of the 80's Studio Audience", which includes "trouble brewing"...

We hear a studio audience go "Ooooooh!"

MAYOR OF COMEDY

As well as "sweet moment"...

The studio audience goes "Awwww."

MAYOR OF COMEDY

And of course, "ethnic kiss"...

The studio audience goes "Whee-oo!"

MAYOR OF COMEDY

This is an offer you don't wanna miss.
But don't take my word for it! Hear
what 80's mainstay Howard Hesseman has
to say about it.

ANGLE ON HOWARD HESSEMAN, staring blankly at the camera. He
gives a stilted thumbs up.

HOWARD HESSEMAN

I love it!

MAYOR OF COMEDY

Would Howard Hesseman lie for weed?
We don't think so. Order now!

END OF ACT TWO

ACT THREE

EXT./ESTAB. ANNA'S APARTMENT BUILDING - EVENING

INT. ANNA'S KITCHEN - SAME TIME

Stewie (as Steven), Anna and Tyler are eating dinner.

STEWIE

You know, Anna, these peas are
delicious. Is there any way you could
throw them in a blender and mash them
up really good, and then maybe fly
them into my mouth like they're an
airplane?

Anna turns to Tyler, who is playing with some "Lord of the
Rings" action figures.

ANNA

Tyler, what did I tell you about toys
at the table?

TYLER

(AS FRODO) You're dead, Sauroman.

He bangs Frodo against Sauroman as if he's beating him up.

STEWIE

You're such a dork. Sauroman could
totally kick Frodo's ass.

ANNA

Steve, what's the matter with you?

STEWIE

What? He had Frodo winning. If
you're gonna play with those toys,
play with them right, not stupid.

ANNA

(HINTING) Uh, Steve, maybe you'd like
to ask Tyler about his day?

STEWIE

(SIGHS) Oh, right. So, Tyler, your
mom tells me that you got into a
little scrape today at school. Hm?
Something about not wanting to share?

TYLER

Maybe.

STEWIE

Well, listen to your Uncle Steven.

Stewie leans in close to Tyler and clumsily swings his robot
arm on to Tyler's shoulder.

STEWIE (CONT'D)

Sharing is for the weak. My advice to
you is: if you see something you want,
take it. If someone gets it before
you, grab the first sharp object you
can find and cut the carotid artery
just below the left ear. Okay?

TYLER

Okay.

STEWIE

All right, now go brush your teeth,
champ.

Stewie awkwardly tousles Tyler's hair. Tyler exits.

ANNA

Thanks. You're really good with him.

STEWIE

Oh, Anna, I'll settle into this role
as easily as I settled into my dual
role in "The Parent Trap."

INT. RANCH HOUSE LIVING ROOM - NIGHT (CUTAWAY)

Two Stewies stand side by side, both wearing blonde Hayley Mills wigs and white shirts with open collars. One has an acoustic guitar. They **sing** the Sherman Brothers classic, "Let's Get Together."

STEWIE

LET'S GET TOGETHER, YEAH YEAH YEAH. /
THINK OF ALL THAT WE COULD SHARE. /
LET'S GET TOGETHER, EVERYDAY EVERY WAY
AND EVERYWHERE. / AND THOUGH WE
HAVEN'T GOT A LOT, / WE COULD BE
SHARING ALL WE'VE GOT. TOGETHER. /
YEAH YEAH YEAH!

EXT./ESTAB. GRIFFINS' HOUSE - DAY

EXT. BACKYARD - SAME TIME

Lois, wearing a bald-head wig, sits in a kiddie pool wearing a wet sudsy hospital gown. Two BIG BOOB BIMBOS sit across from her in the tub. Lois is reading the script.

PETER

Okay Lois, in this scene Vageena has
just had her chemo, and she then
decides to have a hot lesbo orgy to
get revenge on the son-of-a-bitch
rapist who gave her chick cancer.

LOIS

Peter, I don't think that makes sense.

PETER

(ANNOYED) Okay, let's take five,
everyone.

CHRIS

That's a five!

The hot chicks exit.

PETER

(HALF-WHISPER) Lois, I know you're
lookin' at this and thinkin', "this is
crazy". But I'm askin' you, do it for
all the real women out there with
chick cancer. Do it for all the
gross, starvin' kids in Africa. Lois,
(DEEP BREATH) take your top off for
9/11.

LOIS

(SIGH) Yeah, all those firemen and
their families... okay, I'll do it.

PETER

Thanks Lois, I feel closer to you now
than the first time I farted in front
of you.

**EXT. NEWPORT YACHT CLUB (NOTE: THIS SHOULD JUST BE A NON-
DESCRIPT LAWN AREA) - DAY (FLASHBACK)**

A TEENAGE PETER walks up to a TEENAGE LOIS.

PETER

Hi, my name is Peter Griffin.

We hear a **huge fart**.

EXT./ESTAB. GRIFFINS' HOUSE - MORNING

INT. GRIFFINS' BASEMENT - CONTINUOUS

Stewie is standing on a chair, putting adult-sized laundry in the washing machine. Brian enters holding a coffee mug.

BRIAN

What are you doing?

STEWIE

I'm washing my Steven Griffith clothes.

BRIAN

You know, this whole thing is a bad idea.

STEWIE

What are you talking about, Brian? I did it. I succeeded. I'm in a grown up relationship.

BRIAN

Well, yeah, Anna's depending on you. She's expecting you to be a father to that kid. Doesn't that scare you?

STEWIE

The only thing that's ever scared me was when Willem Dafoe was living under my crib.

INT. STEWIE'S ROOM - NIGHT (CUTAWAY)

We see an overhead shot of Stewie in his crib. The grotesquely disturbing head of WILLEM DAFOE pops out from under the crib.

WILLEM DAFOE

Hey, you asleep yet?

STEWIE

(SCARED STIFF) Uh... no.

WILLEM DAFOE

Just checking.

Willem **strikes** a match off his face, lights a cigarette, and slowly slides back under the crib.

EXT./ESTAB. ANNA'S APARTMENT BUILDING - DAY

EXT. ANNA'S DRIVEWAY - SAME

Stewie's robot legs stick out from underneath Anna's car. Anna enters carrying a tray with lunch on it.

ANNA

Steve? How's it going under there?

STEWIE (O.S.)

Uh... good.

INT. UNDER ANNA'S CAR - CONTINUOUS

We see that Stewie is sitting Indian style near the open neck of the suit, playing with an Etch-a-Sketch. Stewie picks up a wrench and begins **banging** it against the bottom of the car.

STEWIE (CONT'D)

Ya know, you've seen the undercarriage of one Chevy Cavalier, you've seen 'em all.

INT. ANNA'S GARAGE - CONTINUOUS

Anna sits down on the workbench.

ANNA

Steve, we've been together a little while now, so I feel comfortable enough saying this: don't you think it's time you went out and got a job? I mean, do you have any plans for the future?

INT. UNDER ANNA'S CAR - CONTINUOUS

Stewie rolls his eyes.

STEWIE

Well, if you must know, I am thinking very seriously about getting a job as Spiderman.

ANNA (O.S.)

Ha! I guess I should just be happy to have a man with a sense of humor.

STEWIE

(MUTTERING) Oh yeah, being Spiderman's a real joke. I guess Doc Octopus is just gonna stop committing crimes on his own? Stupid bitch.

EXT./ESTAB. ANNA'S APARTMENT BUILDING - NIGHT

INT. TYLER'S BEDROOM - NIGHT

Anna and Stewie are tucking Tyler in to bed.

TYLER

Mommy, will you read me "Make Way For Ducklings"?

STEWIE

Oh, that sounds like a capital idea.

(TO TYLER) Move.

Stewie climbs onto Tyler's bed, pulling all of the pillows and stuffed animals toward himself.

ANNA

Steve, do you think you can do the dishes now, cuz I just want to go straight to bed after this.

STEWIE

But how come he gets to -- (DEFLATED)

Oh, alright.

Stewie gets up, with effort, and heads out the door.

ANNA

"Make Way for Ducklings" by Robert
McCloskey. What's that on the cover?

TYLER

(EXCITED) A duckling!

ANNA

(HUGGING TYLER) A duckling!

Stewie sadly watches them from the doorway.

STEWIE

(POUTING) I knew that.

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. GRIFFINS' LIVING ROOM - SAME

Peter has gathered everyone to watch his movie. He takes out an index card to read his speech.

PETER

Hello everyone. Well, here we are.

Opening night. If you had told me 12
days and 178 dollars ago, that I would
be standing here right now, ready to
screen my first movie, I would've
punched you right in the ass, and you
woulda' been like "hey, why'd you
punch me in the ass?" Alright, let's
watch this thing!

ANGLE ON the wall movie screen. We see the opening shot of Peter's movie.

INT. DELIVERY ROOM - NIGHT (ON SCREEN)

PETER (V.O.)

At first I didn't believe in women and
unicorns, but that was before I knew
about the power of chick stuff, and
before I knew... Vageena Hertz.

ANGLE ON BONNIE in stirrups giving birth. Peter, dressed in a long-tailed tuxedo with military medals on the chest and a Tam-o-shanter, stands next to her.

PETER

Push, honey!

We see Lois being "born" from a sheet between Bonnie's legs. Lois wears a baby bonnet and is covered in goo.

PETER

(WHISPERING O.C.) Chris, more
Spaghetti-O's.

We see Chris' hand come into frame and dump out more Spaghetti-Os onto Lois' head with a **squish**. Lois just stands there next to Peter.

PETER

(STIFF) Oh good, a baby. Oh no, it's
a girl. And I hate girls. And I am
President of the Girl-hating Men's
Club for Men Who Hate Girls. I'll put
a stop to this. (TO O.S. PERSON)
Chinese Baby Assassin, assassinate
this baby girl!

Quagmire walks in, wearing a fu-manchu mustache, straw hat and robe. He raises a knife to kill the "baby."

PETER (V.O.)

But in a clever twist I made up, the
Chinese Baby Assassin was then himself
assassinated by a "Chinese Baby
Assassin" Assassin.

Chris, dressed in the same Chinese garb as Quagmire, enters from behind Quagmire and gives him a lame karate chop to the back, dropping Quagmire, then turns to the camera and does a Bruce Lee style **screaming yell** with a karate stance.

ANGLE ON Peter in the audience. He leans into Mayor West's ear.

PETER

Hey, guess what, that's not a real
baby.

MAYOR WEST

And guess what, this isn't a real ear.
Mayor West pulls his ear off. He points to the empty space.

MAYOR WEST

I lost it in the cola wars of the late
80's.

ANGLE ON the movie screen. We see...

EXT. BEACH - SUNSET (ON SCREEN)

Lois is in really shallow water, "drowning."

PETER (V.O.)

Then there was that time many years
later when she said, "Help! Help! I'm
drowning!"

LOIS

Help! Help! I'm drowning!

We see Peter's hand come in from behind the camera to push her under water again.

LOIS

Help!

After a terrible and **loud** jump cut, **ANGLE ON** Joe in his doctor's coat "running" on the beach holding a wet Lois in his arms. (NOTE: Where Joe's wheelchair is, we see terrible quality CGI legs. We don't see the wheelchair because of the CGI, but we see the track the wheels are leaving behind his "legs" in the sand.)

JOE

(YELLING) We've got to get this woman
to surgery-time! Right stat now!

INT. CHURCH - DAY (ON SCREEN)

Cleveland, as a Priest, is at the pulpit. A coffin lies in front of him.

PETER (V.O.)

But it was too late, and she died from
a rotten vagina. Hey, Brian, what are
you doing over there? You wanna go
for a ride?

CLEVELAND

Dearly beloved, we are gathered here
today to really give a crap about the
life of Vageena Hertz.

Suddenly, Lois **bursts** out of the coffin **shooting** a shotgun.

CLEVELAND

Oh no, she's come back to life, and
she brought Hammer Man!

Peter, comes out of the coffin after her, with a bunch of hammers taped to his arms, legs, chest etc... He rips them off his body and starts **throwing them** around the church.

EXT. SPOONER STREET - MOMENTS LATER (ON SCREEN)

Peter, still dressed as Hammer Man, skips along Spooner street, holding hands with Lois.

PETER (V.O.)

And Zombie Vageena and Hammer Man had a happy life together because Vageena showed him her boobs a lot, and Hammer Man became the president of throwing hammers at stuff. The end.

Peter has not stopped **throwing hammers** through the previous speech.

INT. GRIFFINS' BASEMENT - CONTINUOUS

The audience **applauds weakly**.

JOE

That was the worst piece of crap I've ever seen.

PETER

Jealous.

EXT. QUAHOG HOUSE - DAY

Stewie, Anna and Tyler walk into the yard of a house decorated for a kid's birthday party. Kids run around.

ANNA

Okay, Tyler, go find Jimmy and give him his birthday present. And remember, don't eat too much cake. We'll see you at four.

Tyler runs off. Anna turns to Stewie.

ANNA

God, I really hate kids' birthday parties. They're so excessive.

STEWIE

Yes, conspicuous consumption -- Ooh! A moon bounce! And a petting zoo!

(MORE)

STEWIE (CONT'D)

And a snack carriage! And that guy
has keys!

ANNA

Okay, come on, let's go.

STEWIE

Go?!

ANNA

Yeah, I got us tickets to the Q & A
with Chuck Schumer at the Unitarian
church.

Stewie looks back and forth from Anna to the kids' party
attractions.

STEWIE

Anna, I'm sorry. You're a wonderful
woman, but, it's just that... Brian
was right, you need a real man, and
that's something I'm just not ready
for yet. I guess what I'm trying to
say is -- (SHRIEKS LIKE A BABY)

Stewie, still in the robot suit, runs into the Moon Bounce,
knocking children over as he does. He bounces up and down
repeatedly.

STEWIE

(LAUGHING) Primary colors!

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. GRIFFINS' KITCHEN - SAME

Stewie and Brian sit at the kitchen table. (Note: Stewie is
no longer in the robot suit.)

BRIAN

So what happened?

STEWIE

Couldn't do it. Being a man sucks.
Oh, god, and women. What a boring
pain in the ass. It's like why can't
you just hang out with guys? You
know, just live with someone of your
own sex. Just do what you would do
with women, but with your buddy, you
know, why don't guys just do that?

BRIAN

They do, it's called being gay.

STEWIE

Oh, that's what gay is? Oh yeah, I
could totally get into that.

END OF SHOW